# Preliminary Summary of Information

**Submitted to the Commission on Chicago Landmarks in November 2004**

# Indian Boundary Park Fieldhouse

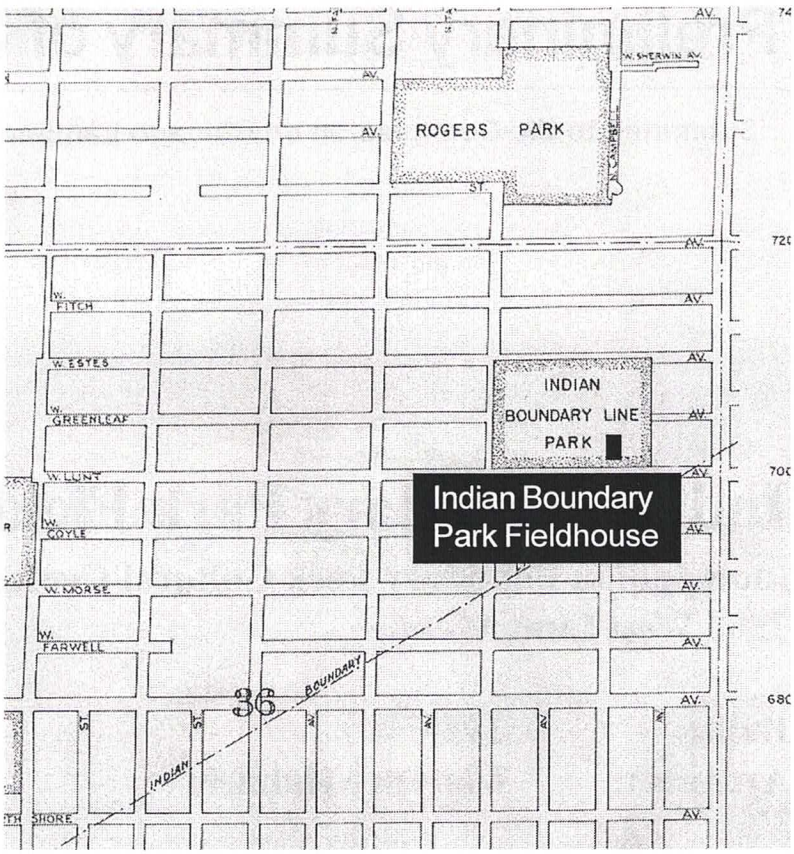
**(now Indian Boundary Park Cultural Center)**
**2500 West Lunt Avenue**

**Built:** 1929
**Architect:** Clarence Hatzfeld

Chicago's park system constitutes one of the city's most important historic resources with its abundance of historically and architecturally significant landscapes and buildings. Indian Boundary Park, located on Chicago's Far North Side, contains a particularly fine and unusual example of a neighborhood fieldhouse, a significant building type in the city's history. Now known as the Indian Boundary Park Cultural Center, this fieldhouse exemplifies the importance of Chicago's neighborhood parks, built in working- and middle-class neighborhoods, to the city's heritage. It also reflects changing cultural attitudes towards the role of parks in Chicago in the early 20th-century, from pastoral settings devoted to passive recreation to landscapes more intensively programmed with recreational and social uses accommodated by fieldhouses.

Completed in 1929, the Indian Boundary Park Fieldhouse is notable for its rare and unusual combination of picturesque Tudor Revival design and Native American imagery. Tudor Revival elements include dramatic gables with broad, shed-roofed dormers; a profusion of half timbering; casement windows with multi-paned glazing arranged in groups; and a window bay topped by stone battlements. Excellent design and craftsmanship in detailing and materials is exhibited by such elements as the Indian head sculpture located above the main entrance and the entrance pylons topped by stone lions. The building's main corridor and Assembly Hall interiors feature wood beamed ceilings as well as distinctive lighting fixtures and sculpture featuring Native American motifs.

**The Indian Boundary Park Fieldhouse represents the importance of Chicago's neighborhood parks, built in developing late 19th- and early 20th-century neighborhoods, such as West Ridge (commonly known as West Rogers Park) on the Far North Side. It originally included administrative offices for the Ridge Avenue Park District, the first of nineteen small neighborhood park districts established in Chicago.**



The Indian Boundary Park Fieldhouse was designed by Clarence Hatzfeld, one of Chicago's most prominent architects of fieldhouse buildings during the 1920s. Hatzfeld's numerous fieldhouses, mainly built in Chicago's North Side parks, were extremely functional and solidly constructed buildings. Hatzfeld's versatility as an architect is demonstrated by the wide variety of styles he used in his fieldhouse designs, including Prairie, Georgian Revival, Spanish Colonial Revival, and Tudor Revival. The Indian Boundary Park Fieldhouse, with its Native American imagery, is the most unusual of Hatzfeld's Tudor Revival designs.

Indian Boundary Park also retains its original entrance pylons, which pre-date the 1929 fieldhouse. Standing about five feet in height, the two slightly tapered rough rock pylons are located along Lunt Avenue near the fieldhouse, close to the southeastern corner of the park.

## NEIGHBORHOOD PARK DEVELOPMENT IN CHICAGO

Park development in Chicago displays a rich variety of traditions. During the first half of the 19th-century, in an effort to provide a physical amenity for newly-platted residential neighborhoods and to encourage sales, Chicago real estate developers set aside small tracts of land for parks in several neighborhoods intended for upper-income houses. The first of these parks, Washington Square, was given to the city in 1842 by the American Land Company, which was subdividing the surrounding Near North Side area. Other parks acquired over the next 30 years by the city through gifts of land from developers included Union Park and Vernon Park on Chicago's West Side, and Ellis Park on the South Side. These parks were relatively modest in size and intended for strolling and passive recreation by nearby residents. In overall form and use they resembled small residential parks or "squares" found both in European cities and in older American cities such as Boston, Philadelphia, and New York.

The value of parks as enhancements to real estate development and civic life continued to be recognized in the years following the Civil War. In 1869, the Illinois State legislature established three new governmental agencies to oversee the development and maintenance of new parks in Chicago and neighboring suburban townships. The creation of the South Park, West Park, and Lincoln Park Commissions brought about the enhancement of the already-created Lincoln Park on the city's north lakefront and the development of five additional large parks, connected by landscaped boulevards, on the city's West and South Sides.

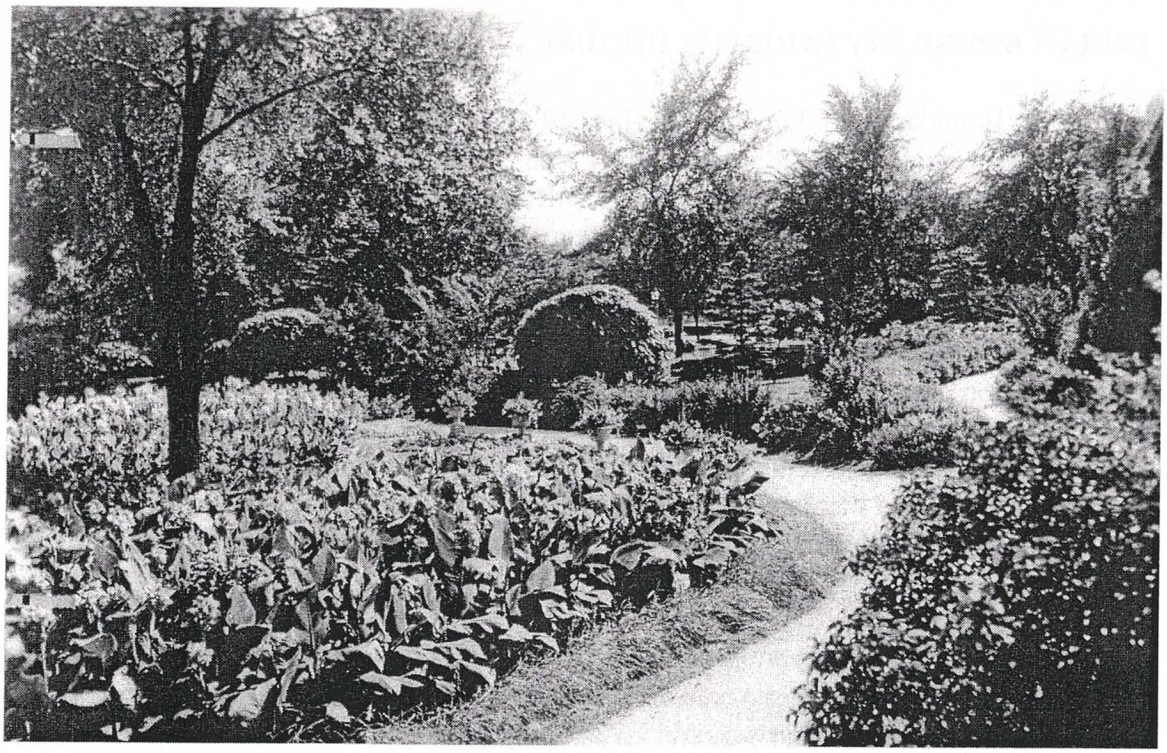
These parks—Lincoln, Humboldt, Garfield, Douglas, Washington, and Jackson—were designed as large-scale "pastoral" landscapes of picturesque meadows, encircling woodlands, curvilinear ponds and meandering bridal paths. They were meant to encourage nearby real estate development and to provide recreational opportunities for people living throughout the Chicago area. Their designs were influenced by the naturalistic English landscape tradition of the 18th-century, and by the 19th-century development of large, park-like cemeteries such as Chicago's Graceland Cemetery. The two South Park Commission parks, Washington and Jackson, were the creation of Frederick

Law Olmstead, America's leading 19th-century architect. Olmstead's earlier designs for New York's Central Park (begun 1857) and Prospect Park (begun 1865) were widely admired and served as prototypes for Chicago's large-scale parks.

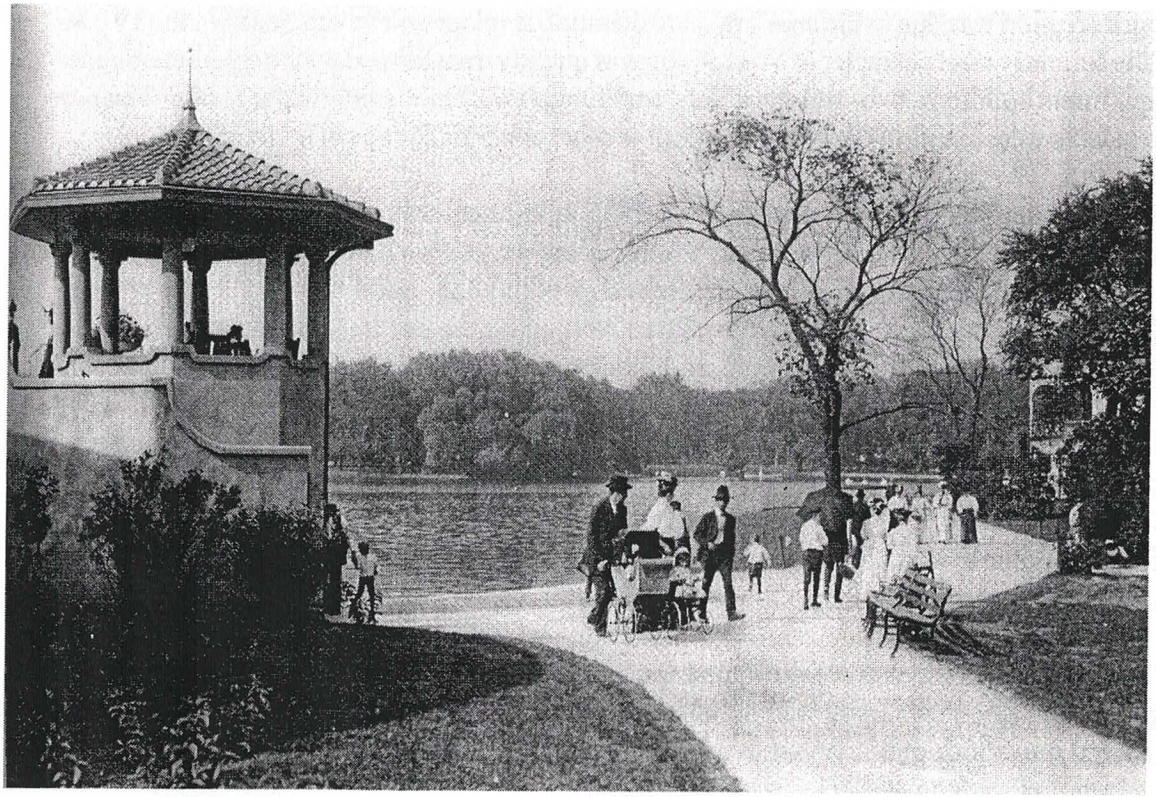
As Chicago expanded into formerly suburban areas during the late 19th- and early 20th-centuries, many of the city's newly annexed neighborhoods were located at some distance from its great pastoral parks. By the early 1900s, social reformers were advocating a new kind of park, attuned to what were perceived as the specific needs of members of Chicago's poor, largely immigrant working class, for whom the existing large parks were inaccessible. Progressives such as architect Dwight Perkins and sociologist Charles Zueblin saw the need for small parks within poor neighborhoods, easily available to working class families. They also believed that the emphasis in these neighborhood parks should be on active recreation, such as swimming, gymnastics, ball playing, and supervised play, rather than walking and passive recreation. This type of neighborhood park was then adapted for Chicago's newly developing middle-class neighborhoods in the 1910s and 1920s, such as West Ridge (also commonly known as West Rogers Park). The Ridge Avenue Park District on Chicago's Far North Side was established in 1896 as the first of nineteen small neighborhood park districts established in the city.

In 1899, the Special Park Commission was established by the City of Chicago to assess the city's parks and to make and implement recommendations for improvements in existing parks and the creation of new parks. Although subsequent funding prevented the Special Park Commission from actively acquiring land and developing parks itself, the Commission's recommendations, published in 1904, called for the creation of numerous neighborhood parks throughout the city. The first neighborhood parks, led by the 1900 construction of McKinley Park, were built on Chicago's South and Southwest Sides by the South Park Commission and were hailed for their innovative social programs and designs. Soon the Lincoln Park and West Park Commissions followed suit, as did the numerous other neighborhood park commissions in Chicago. Between 1912 and 1931, the Ridge Avenue Park District created four neighborhood parks in the West Ridge community, including Indian Boundary, Morse, Chippewa, and Pottawattomie Parks, which ranged in size from one-half acre to thirteen acres.

At the heart of these neighborhood parks was a new type of institutional building—the park "fieldhouse." As this building type had never existed before, there were no specific models for designers to follow. The result was that the overall architectural appearance of the fieldhouse varied among the park commissions, but the programatic elements were similar. Loosely based on settlement house buildings, park fieldhouses were intended as the physical focus of recreational activity in neighborhood parks, housing activities as varied as drama, English classes, and weight-lifting, and became de facto community centers in Chicago neighborhoods. The fieldhouses contained assembly halls and club rooms, indoor gymnasiums and locker rooms. They often had libraries and lunchrooms, and in some cases there was an outdoor swimming pool, either as part of the building complex or located with shower rooms in another section of the park.



**Indian Boundary Park (seen above in a historic photo) was designed as a pastoral landscape, similar to the city's 19th-century large-scale parks, such as Garfield Park on the West Side (below). These types of landscapes featured picturesque meadows, rolling lawns, curvilinear ponds and winding paths. They were meant for passive recreation, such as strolling and relaxing, and also encouraged nearby real estate development.**



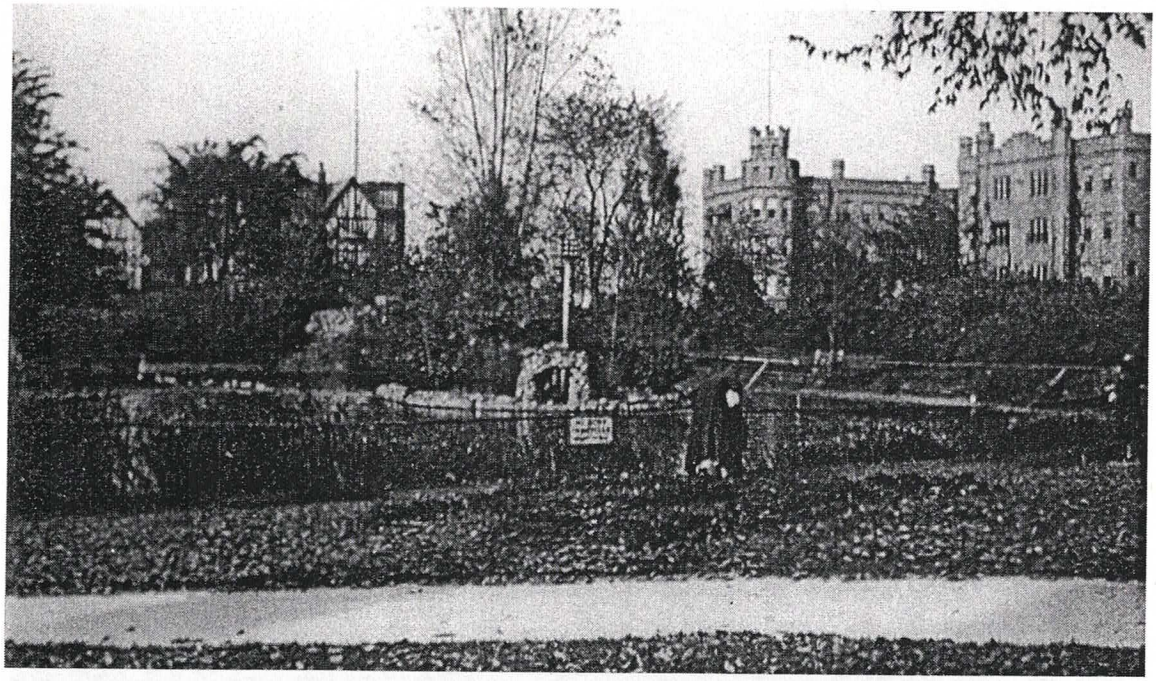
## INDIAN BOUNDARY PARK FIELDHOUSE

The Indian Boundary Park Fieldhouse is located at 2500 W. Lunt Avenue in the eastern portion of Chicago's West Ridge community area. West Ridge, located on the Far North Side of Chicago, is bounded on the east by the Rogers Park community area, on the north by the city of Evanston, and on the west by the village of Lincolnwood. As its name suggests, West Ridge lies west of Ridge Boulevard, which runs north-northwest astride a ridge formed by glaciers. Pottawattomie, Chippewa and Ottawa tribes lived in the area before Europeans arrived. Settlement of West Ridge and neighboring Rogers Park as a farming region dates to the 1830s when Phillip Rogers acquired a 1,600-acre tract of land that included much of the present-day community. Initially known as Ridgeville, the area attracted farmers from Luxembourg and Germany, many of whom built homes along the elevated ridge of land that later became Ridge Boulevard. West Ridge was incorporated as a village in 1890 (to avoid being voted dry by Rogers Park), and annexed to Chicago in 1893.

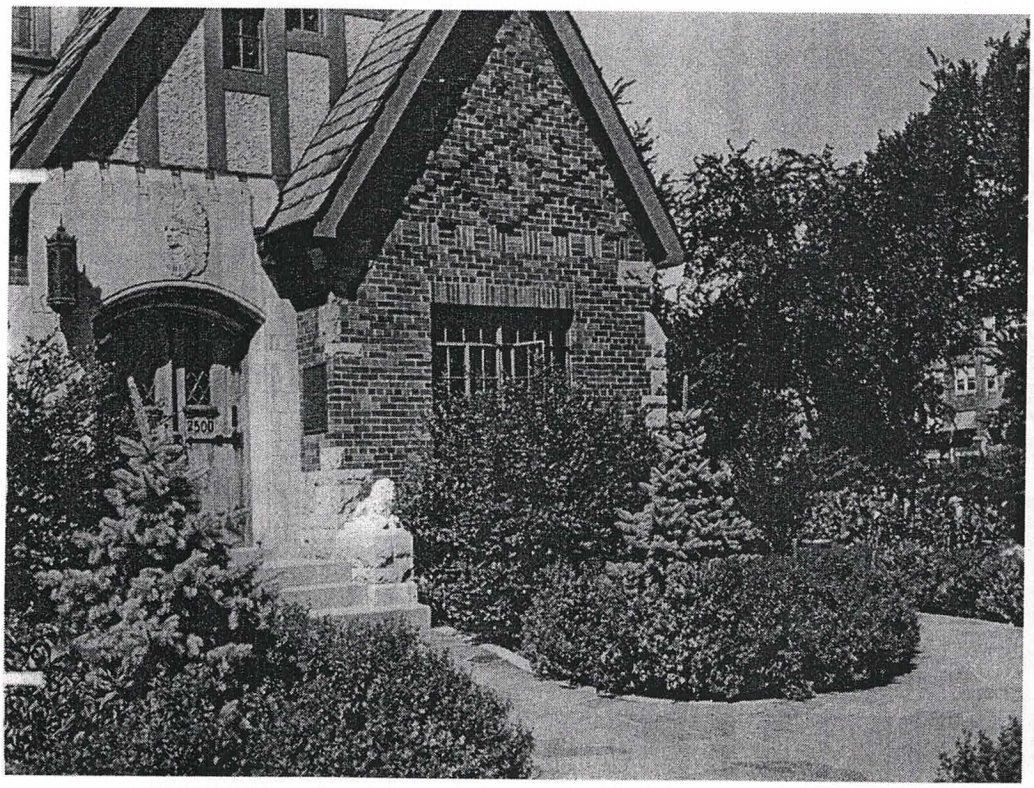
In 1896, West Ridge voters approved a petition to establish the Ridge Avenue Park District, which served as the first of Chicago's small park organizations in newly developing outlying neighborhoods. As West Ridge was rural and sparsely settled at that time, the five-member park district board was initially charged with improving and maintaining Ridge Avenue as a boulevard. Land was not acquired for park purposes until 1912, when the Commissioners secured title to the first lot of what was to become Morse Park at Morse and Ridge Avenues. Over the next nineteen years, the Ridge Avenue Park District created four small parks, ranging in size from about a half acre to 13 acres. The shift in focus from boulevard maintenance to park creation was due to the area's rapid residential development which began in the 1910s. The formerly rural character of West Ridge was quickly transformed by the erection of large apartment buildings, two- and three-flats, and bungalows, built largely in the 1920s. The new residents were mainly of German, Swedish or other northern European heritage.

Indian Boundary Park was conceived in 1915 as the centerpiece of the Ridge Avenue Park District. The park was so named as it runs along the northern boundary of an 1816 Indian treaty ceding the Chicago area to the federal government. Land for the 13-acre site of Indian Boundary Park—bounded by Estes Avenue on the north, Lunt Avenue on the south, Artesian Avenue on the east, and Rockwell Avenue on the west—was acquired by the Ridge Avenue park board between 1915 and 1922 at a cost of $3,000 an acre. The landscape was designed by Richard F. Gloede, a landscape architect from Evanston, who participated in the Ridge Avenue Park District meetings as early as 1915. He presented a landscape plan to the park district at that time, and also offered to recommend nurseries for the purchase of plantings, to inspect the stock, and to supervise the planting of the trees and shrubs himself.

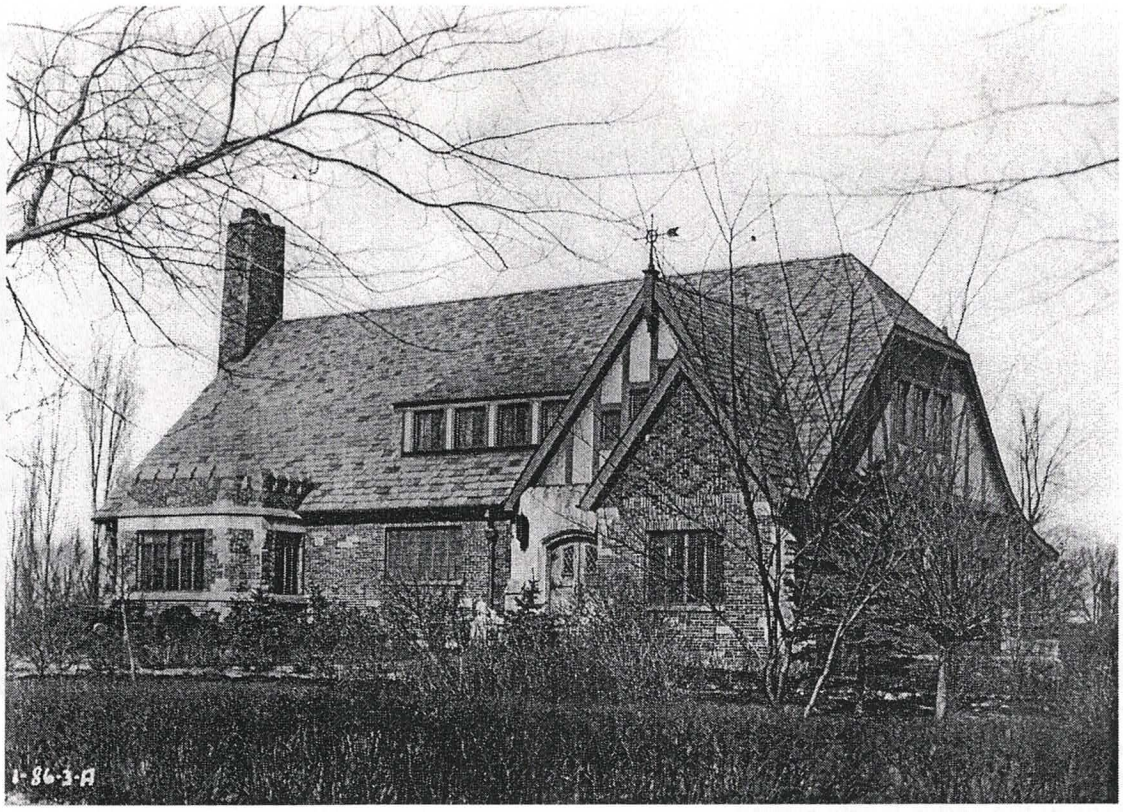
Opened in 1922, the park was designed as a "pastoral" landscape featuring picturesque gardens, a lagoon with small wooded island, rolling lawns, and meandering paths. Two slightly tapered rough rock pylons about five feet in height, located at the southeastern edge of the park,

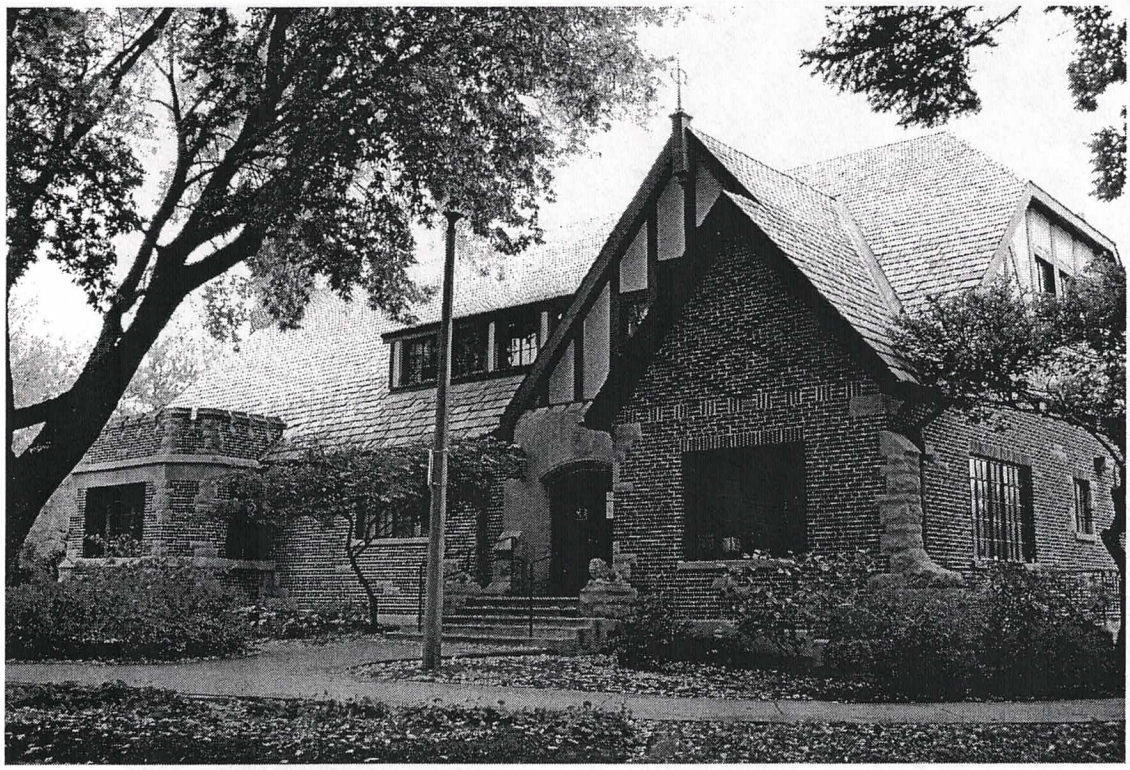


**The eastern boundary of Indian Boundary Park is graced by a magnificent ensemble of Gothic and Tudor Revival style courtyard apartment buildings, shown in the historic photo above, which were erected during the mid-1920s to take advantage of the park's lovely setting.**




**This historic photo illustrates the fieldhouse's excellent design and craftsmanship, including the use of rusticated corner quoins, patterned brickwork, a stone Indian head sculpture above the main entrance, and entrance pylons topped by stone lions.**



**The Indian Boundary Park Fieldhouse displays excellent architectural integrity. Today, the building today stands virtually unchanged from its original appearance, as demonstrated by the historic (top) and current (above) photos of its front facade.**

served as its "official" entrance. (These two stone pylons, adjacent to the fieldhouse, are included as significant historical and architectural features in connection with this proposed designation.) While the park was intended for relatively passive activities, such as strolling or relaxing on benches facing the lagoon, the addition of tennis courts, two circular wading pools (later replaced by a circular spray pool), and a playground provided for more active recreation. Creation of Indian Boundary Park enhanced nearby real estate development, as land values surrounding the park skyrocketed during the 1920s. Particularly distinctive were a magnificent ensemble of Gothic and Tudor Revival style courtyard apartment buildings erected along the park's eastern boundary during the mid-1920s to take advantage of its lovely setting. The northwestern corner of the park featured the city's only neighborhood zoo, which still exists today. An early greenhouse served as the temporary home of the zoo's first animal, a black bear, until a separate bear house was constructed (demolished).

An article in the 11 July 1925 issue of the *Chicago Evening Post* titled, "Indian Boundary Park: Chicago Gem," praised the new park:

> *Indian Boundary Park is one of Chicago's most beautiful recreation grounds. Nature has been most lavish in her gifts to the locality and with the ingenuity of scientific landscape engineers the place has been transformed into a veritable paradise of pleasure and beauty...[The park] now contains a unique miniature lake, a swimming pool and numerous devices for the entertainment of children, besides being an attractive spot for adults who are seeking mental rest or physical recreation.*

The decision of the Ridge Avenue Park District Commissioners in 1928 to construct a fieldhouse in Indian Boundary Park reflected the changing emphasis in parks administration towards active recreation and organized activities for Chicago's citizens. The fieldhouse was intended to provide administrative space for the park board as well as game and club rooms. Clarence Hatzfeld was selected as architect for the new building. The park board was likely familiar with the Hatzfeld-designed fieldhouses scattered throughout other small parks on Chicago's North Side. Hatzfeld may also have come to the attention of the local park board through the efforts of his former employer, Julius Huber, who in 1927 had presented the park with its best-known monument—a keystone taken from the arch of the Washington Street entrance to Chicago's old City-County Building (demolished). Today, this monument is situated on the park lawn, just northwest of the fieldhouse.

Hatzfeld's plans for the Indian Boundary Park Fieldhouse were approved in October 1928 and the building was completed by the summer of 1929 when Katherine E. Browne was hired as Park Matron for $125 per month. John G. Carlson of 4937 N. Francisco Avenue, who submitted the low bid of $44,265, served as general contractor for the project. Carl Barkman, who was paid $935 for his work in "decorating" the building, may have been the artist responsible for designing its various lighting fixtures and sculpture depicting Native American motifs. The first floor featured a large Assembly Hall and offices, while other rooms, including a Banquet Hall, were located in the basement.

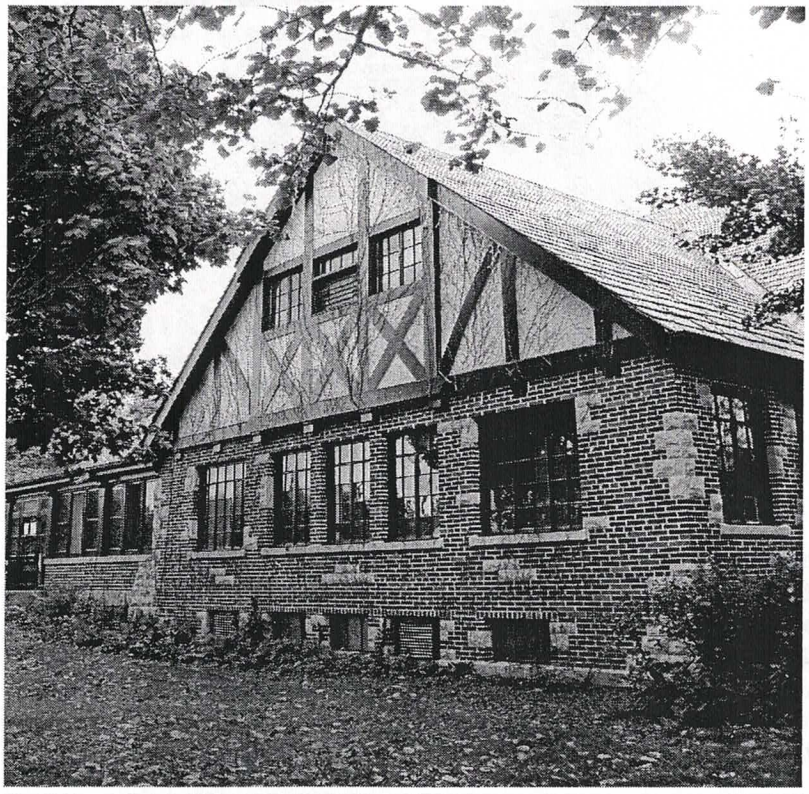
The Indian Boundary Park Fieldhouse displays many characteristics of the Tudor Revival style, a Medieval-inspired architectural style popular in the 1920s and somewhat unusual for institutional buildings in Chicago. The building retains excellent interior and exterior integrity and stands virtually unchanged from its original appearance. Located at the southeastern section of the park, the one-and-a-half story fieldhouse faces south onto Lunt Avenue and has a rectangular footprint. Variegated wire cut brick serves as cladding for the picturesque structure, while upper walls and dormers are clad with decorative stucco and half-timbering. Its steeply pitched side-gabled roof is covered with slate tiles and features broad, shed-roofed dormers with four windows each along the north and south slopes. The wall and dormer fenestration is comprised of steel casements with multi-paned glazing, which are arranged in groups.

The main fieldhouse entrance is situated within one of the front (Lunt Ave.) façade's off-center gabled wall projections. It consists of a wood double door with metal strap hinges surrounded by limestone and topped by a low-relief sculpture depicting the face of a Native American with headdress. The low pylons flanking the main entrance steps are each topped by a small stone lion. The top of the front-facing entry gable has a simple bronze weathervane. To the left of the main entrance is a three-sided window bay topped by a stone battlement. The brick-clad west end features a tall, exterior brick chimney. Decorative detailing includes the use of rusticated limestone corner quoins and inserts, soldier course lintels and stone sills, and diaper patterned brickwork ("x" configurations) in one of the front-facing gables. Both the east and west ends have stairs that descend to the basement level of the building.

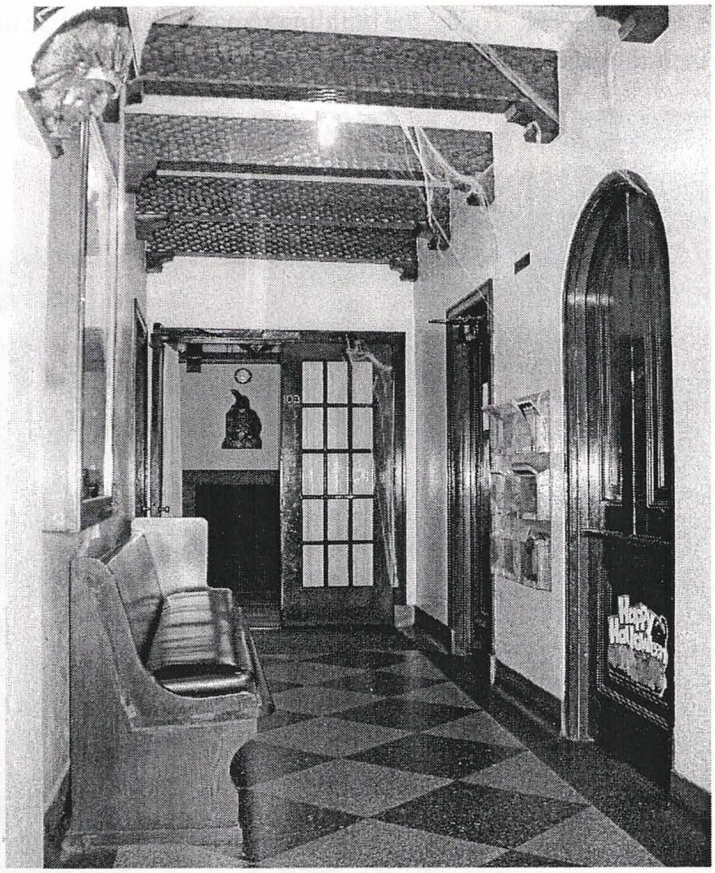
The main entrance opens onto an L-shaped main corridor featuring terrazzo floors, plaster walls with polychromed Indian heads, and a ceiling enhanced by brown-stained hollow wood beams and round Indian-drum light fixtures. Double wood doors open from the corridor onto the Assembly Hall, the building's most notable interior space. A large, rectangular room with wood flooring and plaster walls and ceiling, the Assembly Hall is replete with Native American-inspired imagery. Its wood-beamed vaulted ceiling features metal chain chandeliers, each of which features a six-sided frosted glass drum with metal arrow supports. The frosted glass drums are painted with NativeAmerican motifs such as peace pipes, drums and arrowheads. Distinctive metal wall sconces feature the face of a Native American flanked by metal feathers and arrows. Hanging above the fireplace on the room's west wall is a polychromed wood sculpture in low relief depicting the figure of a Native American in traditional garb. A low, wood stage is situated along the south side of the room.

The Indian Boundary Park Fieldhouse, now called the Indian Boundary Park Cultural Center, has been recognized for its architectural quality over time. The building was included in the *AIA Guide to Chicago*. In 1995, Indian Boundary Park and its fieldhouse were listed on the National Register of Historic Places. In addition, the fieldhouse was rated "orange" and identified as significant in the Chicago Historic Resources Survey. The building served as the headquarters for the Ridge Avenue Park District until it was consolidated with the Chicago Park

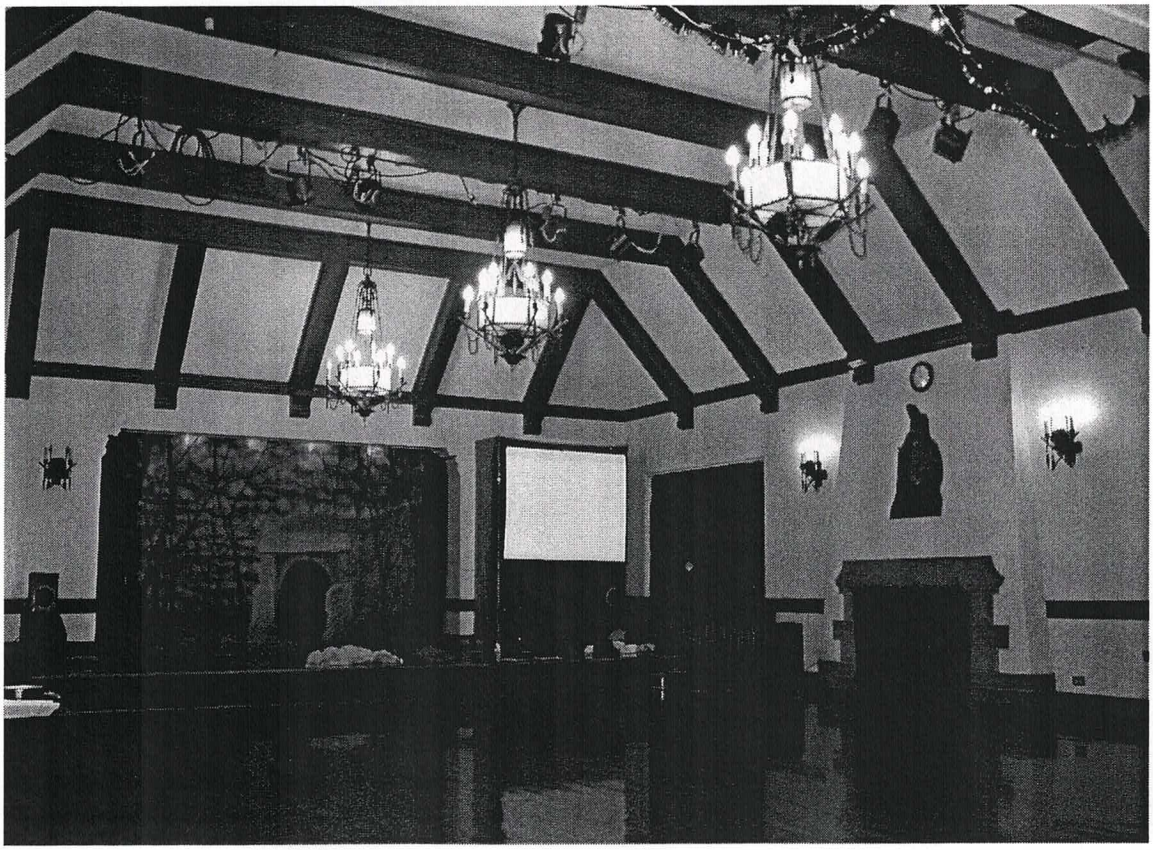
District in 1934. Today, the building remains in active use for a variety of recreational activities, including dance and arts and crafts classes.



**The Indian Boundary Park Fieldhouse was designed in the Tudor Revival style, a Medieval-inspired style popular during the 1920s. Its picturesque appearance is achieved through the use of dramatic gables with broad, shed-roofed dormers, a profusion of half-timbering, and casement windows arranged in groups, as shown in these views of the building's rear facade.**



**The Indian Boundary Park Fieldhouse has significant interior spaces, including its L-shaped main corridor (right) and first floor Assembly Hall (below), both of which feature wood-beamed ceilings and unusual and distinctive use of Native American-inspired imagery.**

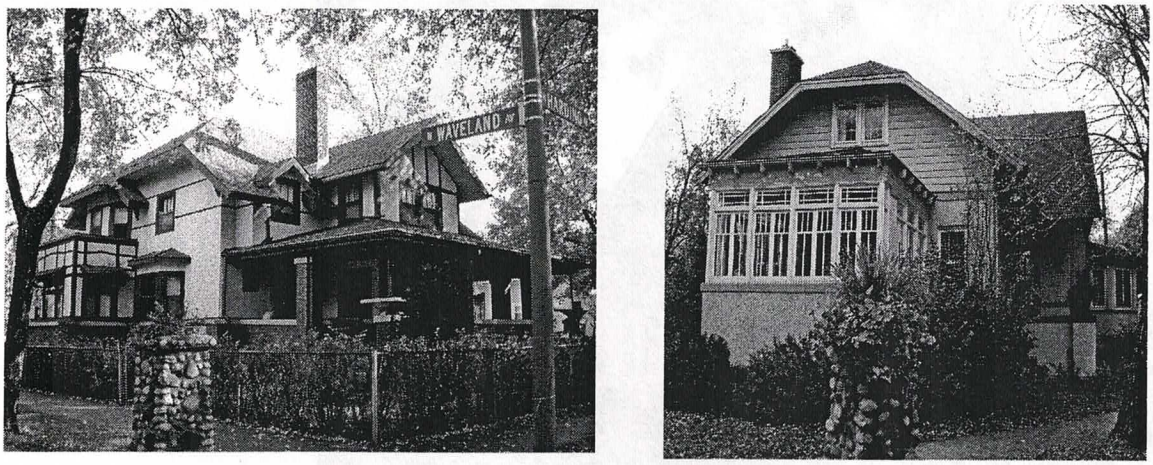


## ARCHITECT CLARENCE HATZFELD

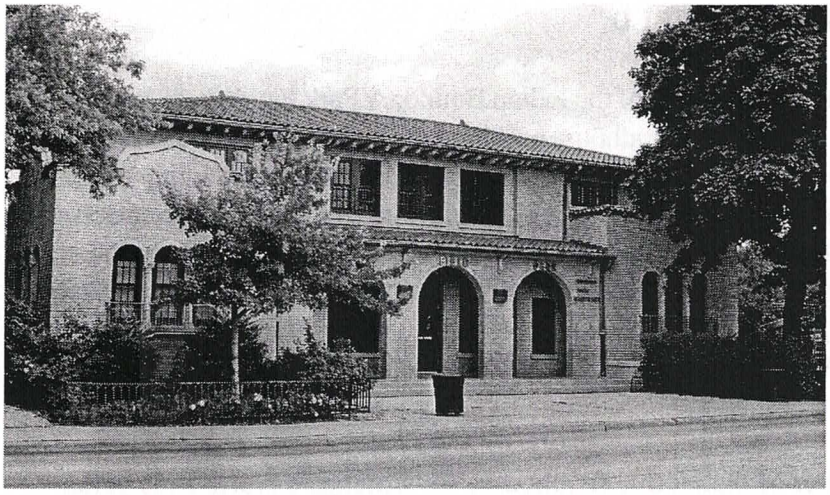
Clarence Hatzfeld (1873-1943), designer of the Indian Boundary Park Fieldhouse, was one of Chicago's most prominent architects of fieldhouse buildings during the 1920s. Born and educated in Chicago, Hatzfeld received his architectural training in the office of Julius Huber, later establishing an independent practice. In 1895, Hatzfeld joined the Chicago Architectural Club which brought him into contact with most of the city's important architects, including Dwight H. Perkins. In 1910, Hatzfeld shared an office with Perkins and three other architects. At around this time he designed a number of California-style bungalows and at least two apartment buildings in the Villa, a designated Chicago Landmark District on Chicago's Northwest Side.

Hatzfeld designed a number of distinctive fieldhouses for Chicago's North Side parks during the 1920s. They were built in a variety of styles, including Prairie (Independence Park Fieldhouse), Georgian Revival (Kilbourn Park Fieldhouse), and Spanish Colonial Revival (Athletic Field Park Fieldhouse). However, the majority of Hatzfeld's fieldhouses were designed in the Tudor Revival style, featuring such picturesque elements as steeply pitched gabled roofs with dormers, half-timbering, and grouped casement windows. These buildings also exhibit fine craftsmanship and detailing with the use of stone ornamentation and patterned brickwork. The Indian Boundary Park Cultural Center, with its Native American imagery, is the most unusual of Hatzfeld's Tudor Revival designs. Other notable fieldhouses in the style include those at Paul Revere and Eugene Field Parks. The interiors of Hatzfeld's fieldhouses typically feature plaster walls and ceilings and terrazzo flooring. The auditoriums often have wooden beamed ceilings and iron hanging lamps.

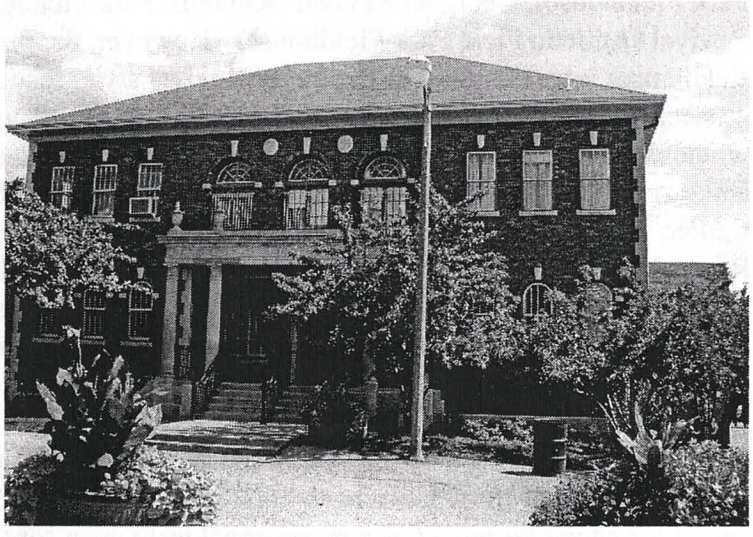
In addition to working on park district buildings, Hatzfeld also associated with others in designing some of the smaller bank buildings and Masonic temples in Chicago. At the end of his career he served as a recreational technician for the Federal Works Agency in Washington, D.C.

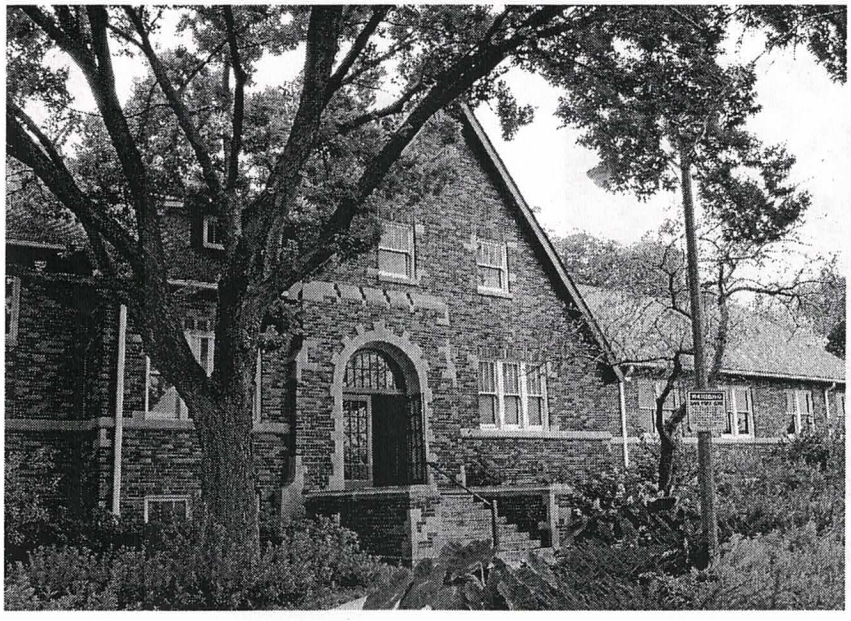



**3655 Harding (left) and 3738 Springfield (right) are two examples of Hatzfeld's residential designs in the Villa, a designated Chicago Landmark District on Chicago's Northwest Side.**



**Clarence Hatzfeld designed a number of distinctive fieldhouses for Chicago's North Side parks during the 1920s. His versasility is demonstrated by the wide variety of styles he used in these buildings, including the Spanish Colonial Revival (Athletic Park Fieldhouse, above), Georgian Revival (Kilbourn Park Fieldhouse, right), and Tudor Revival (Paul Revere Fieldhouse, below).**





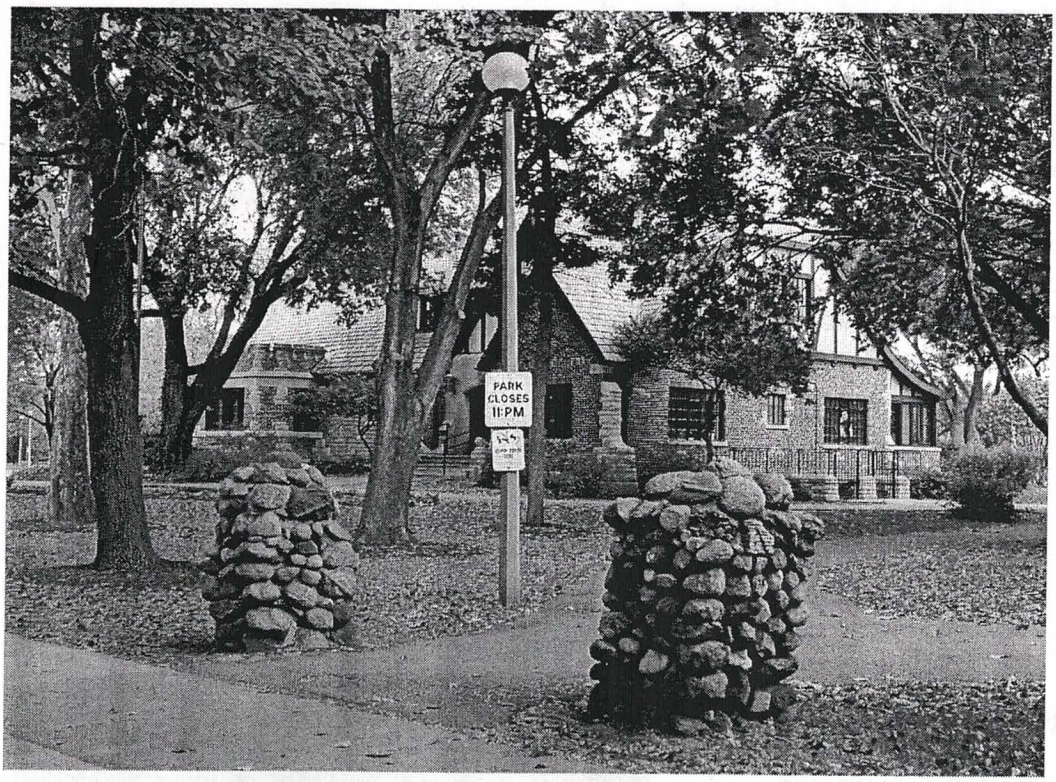
## CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sect. 2-120-620 and –630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for a building, structure, object, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Indian Boundary Park Fieldhouse be designated a Chicago Landmark.

***Criterion 1: Critical Park of the City's History***
*Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois or the United States.*

- The Indian Boundary Park Fieldhouse exemplifies the importance of Chicago's neighborhood parks, built in its developing late 19th- and early 20th-century middle-class neighborhoods, to the city's heritage. It originally included administrative offices for the Ridge Avenue Park District, the first of nineteen small neighborhood park districts established in Chicago's outlying neighobrhoods in the late 19th and early 20th centuries.




**Indian Boundary Park's original entrance pylons (left) are located along Lunt Avenue and pre-date the adjacent 1929 fieldhouse, shown in the background.**

- The building reflects changing cultural attitudes towards the role of parks in Chicago in the early 20th-century, from pastoral settings devoted to passive recreation to landscapes more intensively programmed with recreational and social uses accommodated by fieldhouses.

***Criterion 4: Important Architecture***

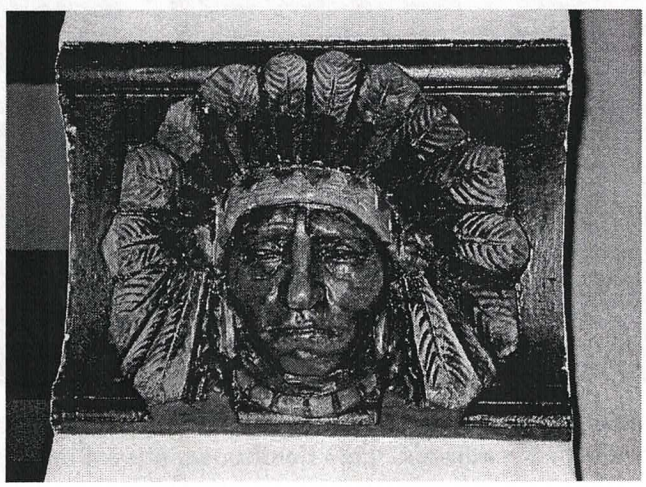
*Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials or craftsmanship.*

- The Indian Boundary Park Fieldhouse is a significant example of a neighborhood fieldhouse, a building type significant in the history of park design and one for which Chicago designers were innovators.

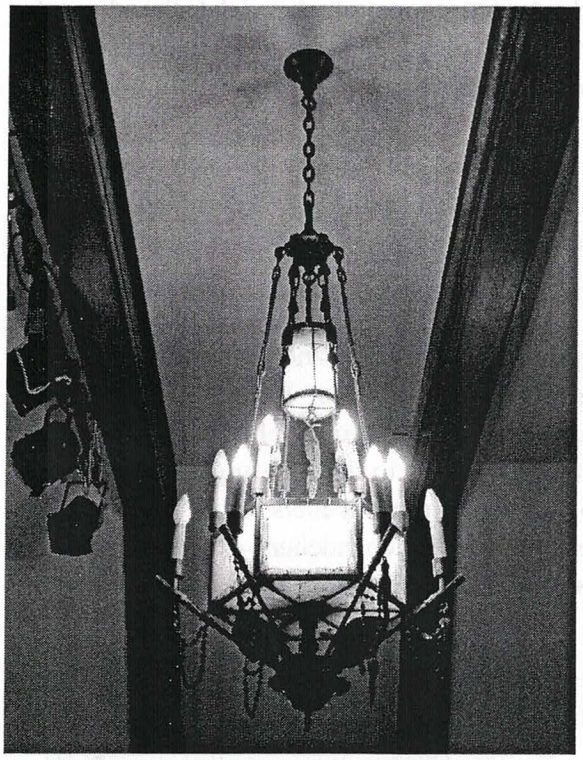
- The building was designed in the Tudor Revival style, a Medieval-inspired style popular during the 1920s and somewhat unusual for institutional buildings in Chicago. Its picturesque appearance is achieved through the use of dramatic gables with broad, shed roofed dormers; a profusion of half timbering; casement windows with multi-paned glazing arranged in groups; and a window bay topped by stone battlements.

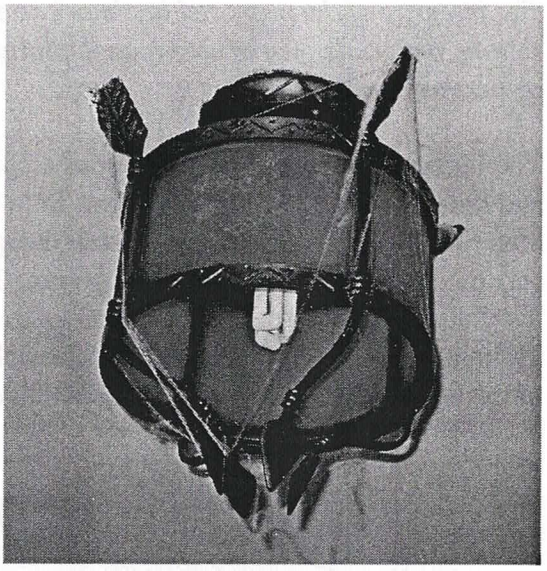
- The building exhibits excellent design and craftsmanship in detailing and materials, including the use of rusticated corner quoins, patterned brickwork, a stone Indian head sculpture above the main entrance, and entrance pylons topped by stone lions.

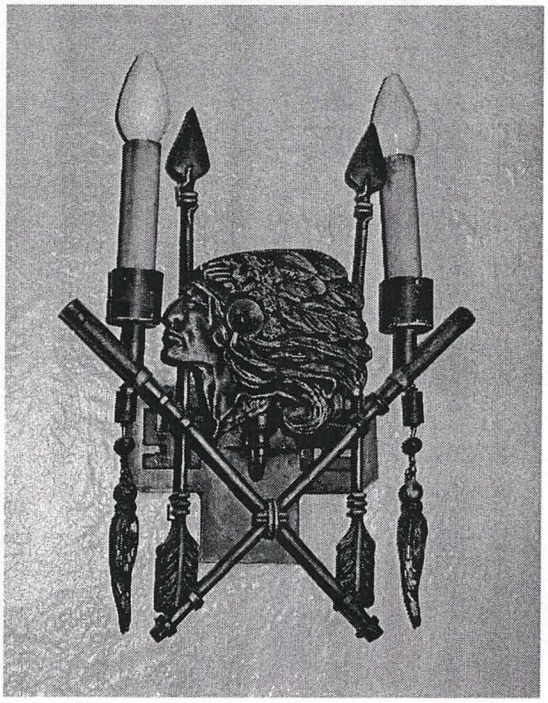
- The building has significant interior spaces including its L-shaped main corridor and first-floor Assembly Hall, both of which feature wood-beamed ceilings and rare and distinctive use of Native American-inspired imagery. Indian heads and drums painted with Native American motifs grace the metal lighting fixtures of these spaces. Particularly noteworthy is a polychromed wood sculpture in low relief depicting the figure of a Native American in traditional garb, which is situated above the Assembly Hall fireplace.



**This distinctive polychromed head of a Native American, sculpted in low relief, is situated near the wall-ceiling juncture of the fieldhouse's main corridor.**







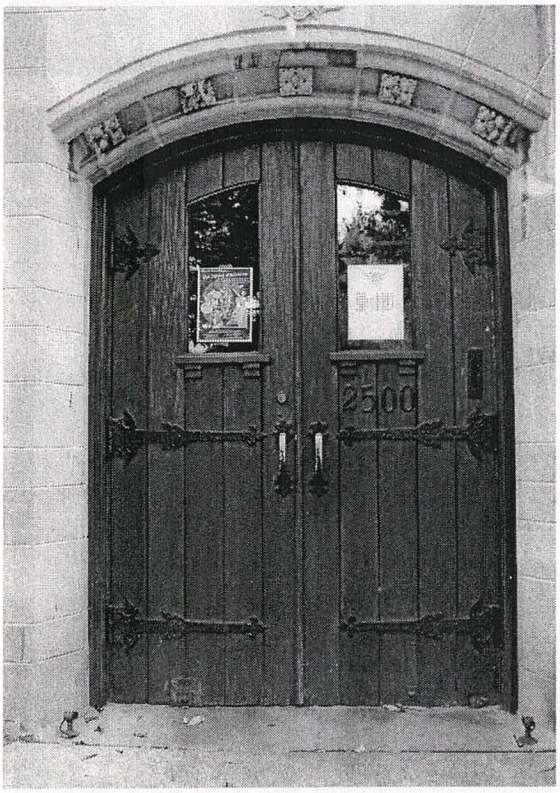
**Indian heads and drums painted with Native American motifs grace the metal lighting fixtures of the fieldhouse's main corridor and Assembly Hall. Especially noteworthy is a polychromed wood sculpture depicting the figure of a Native American in traditional garb (above left), which is situated above the Assembly Hall fireplace. (The "cobwebs" on the light fixture, top right, were part of Haloween decoration for the fieldhouse in October 2004.)**

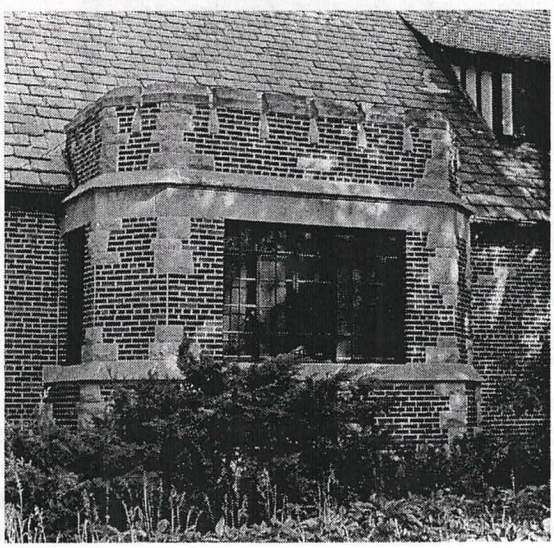
- Indian Boundary Park retains its original entrance pylons, which pre-date the adjacent 1929 fieldhouse. The two slightly tapered rough rock pylons are about five feet in height and located at the southeastern edge of the park.

***Integrity Criteria***

*The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architecture or aesthetic value.*

The Indian Boundary Park Fieldhouse displays excellent interior and exterior integrity and today stands virtually unchanged from its original appearance. It retains its historic materials, detailing, scale, and overall design, as well as its historic relationship to the surrounding West Ridge community area. Interior changes to the building include the installation of modern cables and theater lights to illuminate the chandeliers in the Assembly Hall. The new lights, however, do not detract from the integrity of the chandeliers' original design. A low, wood stage was later added to the south end of the Assembly Hall. Also, the perimeter





**The main entrance double door with strap hinges and window bay topped with stone battlements are both characteristics of the Tudor Revival style. The Native American head in low relief above the main entrance is part of the Native American ornamentation that gives the fieldhouse much of its unusual visual character.**

walkway around the building was originally slate, but later altered to concrete with slate edging. Due to this change, the walkway is not considered a significant feature.

## SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever a building, structure, object, or district is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based upon its evaluation of the Indian Boundary Park Field House, the Commission recommends that the significant features be identified as:

- All exterior elevations, including rooflines, of the building;
- The first floor Assembly Hall interior, including its original chandeliers, wall sconces, fireplace, and hanging relief sculpture of a Native American;
- The first floor lobby interior and L-shaped main corridor leading to the Assembly Hall; and
- The two rough rock pylons flanking the park entrance along Lunt Avenue, adjacent to the Building and near the southeastern corner of Indian Boundary Park.

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**Illustrations**
Chicago Park District Archives: pp. 5 (bottom), 7, 8 (top)
From *Constructing Chicago* by Daniel Bluestone: p. 5 (top)
Jean Guarino for the Chicago Department of Planning and Development, Landmarks Division: p. 14.
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*The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968 by city ordinance. It is responsible for recommending to the City Council that individual buildings, sites, objects, or entire districts be designated as Chicago Landmarks, which protects them by law. The commission is staffed by the Chicago Department of Planning and Development, 33 N. LaSalle St., Room 1600, Chicago, IL 60602; (312-744-3200) phone; (312-744-2958) TTY; (312-744-9140) fax; web site, http:www.cityofchicago.org/landmarks.*

*This Preliminary Summary of Information is subject to possible revision and amendment during the designation proceedings. Only language contained within the City Council's final landmark designation ordinance should be regarded as final.*